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THE
BULLETIN
OF THE
BEAUX-ARTS
INSTITUTE
OF
DESIGN

JANUARY
1925

BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

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Bulletin of the
Beaux-Arts Institute
of Design, Title
Registration
Applied for at U. S.
Patent Office.



Work of an
Architectural
Student at
Fontainebleau
School of
Fine Arts

ATTENTION of all students is called to the dates of exhibitions in the Department of Architecture. They are in general on Wednesday and Saturday, from 9 A. M. to 9 P. M. On Thursday and Friday the drawings to be published will be at the photographer or engraver.

The copper plates of the illustrations in the BULLETIN are for sale at a discount of 60%, to the schools, ateliers, or students who may desire to use them in other publications. The full page illustrations cost originally from \$10 to \$12.50, the half-page illustrations from \$5.50 to \$7.50. The plates are good for 25,000 additional prints.

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Department of Sculpture

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Department of Architecture

Fontainebleau School of Fine Arts.
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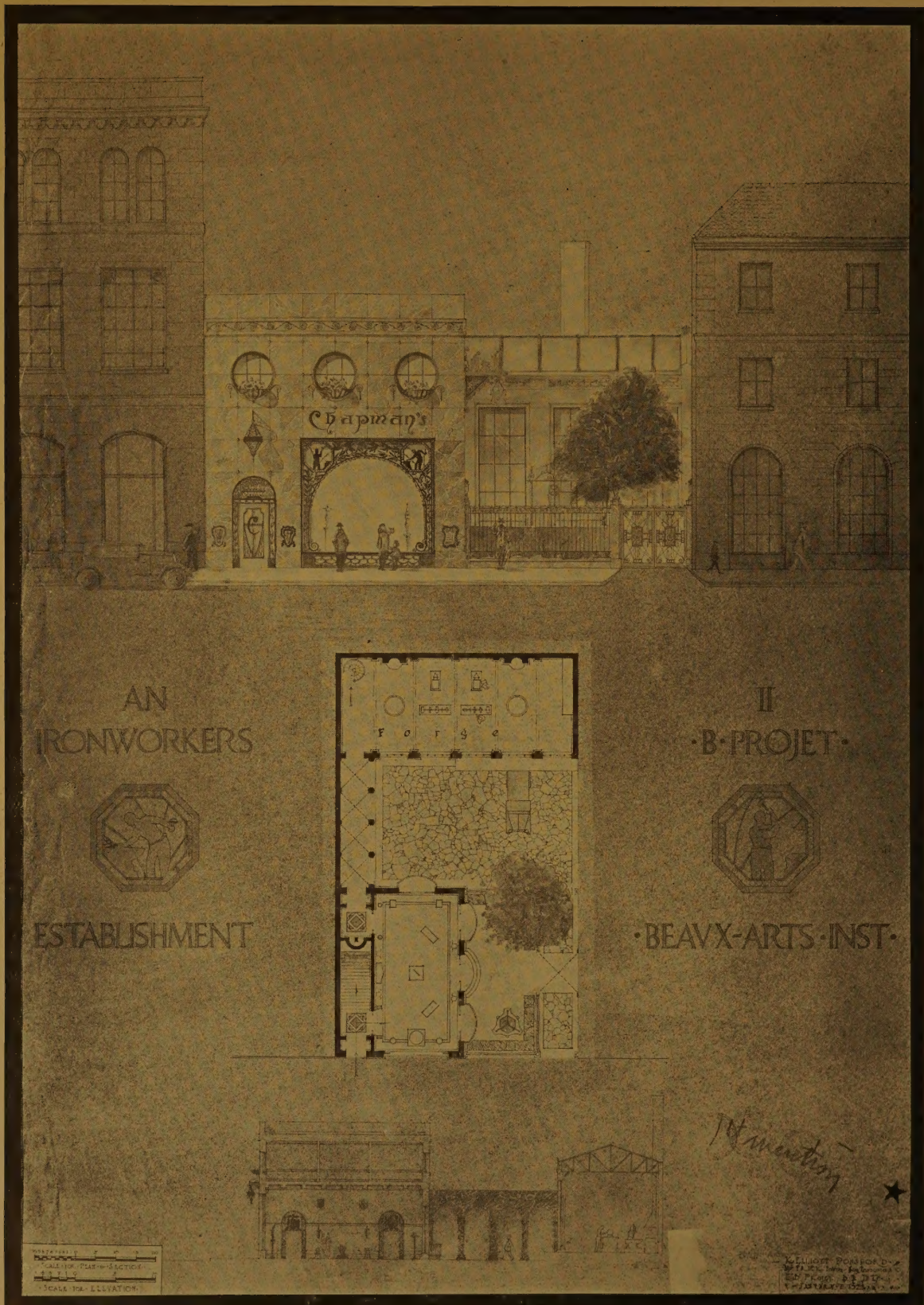
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NOTIFICATION of awards are not given over the telephone to students in New York and vicinity, except in special cases. The dates of the judgment and exhibitions fixed for April 21st and April 22nd and 25th respectively, may be changed to coincide with the dates of the convention of the Association of Collegiate Schools of Architecture, and to avoid conflict with the events of the American Institute of Architects' convention. Those contemplating attending that judgment or visiting the exhibitions should ascertain the correct dates from the special notice, which will be issued as soon as possible.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN IS PUBLISHED MONTHLY BY THE BEAUX-ARTS INSTITUTE OF DESIGN, 126 EAST 75TH STREET, NEW YORK, N. Y. EDITORIAL OFFICES AND BUSINESS MANAGEMENT ARE AT THE SAME ADDRESS. SUBSCRIPTION PRICE BY THE SEASON, TO STUDENTS REGISTERED IN THE B. A. I. D. COURSES, \$2.50; TO PUBLIC AND SCHOOL LIBRARIES, \$2.00; TO ALL OTHERS, \$3.00 IN THE UNITED STATES, COLONIES, CANADA AND MEXICO. SINGLE COPIES THIRTY CENTS. PRINTED BY THE BLANCHARD PRESS, INC., N. Y.

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First Mention—K. E. Ponsford, San Francisco, Architectural Club
CLASS "B" II PROJET—"AN IRONWORKER'S ESTABLISHMENT"

OFFICIAL NOTIFICATION OF AWARDS

JUDGMENT OF JANUARY 12, 1925

Department of Mural Painting

PROJET IV

"A CHINESE SCREEN"

This program calls for the designing of a fourfold screen six feet in height and each fold to measure twenty-two inches in width. The screen is to be used in a room whose walls are toned in ivory with gilded ornament. The dominant notes of color in the Chippendale furniture and in the curtains are green and old rose. The screen is to be designed in the Chinese manner with landscapes, pagodas and small figures. There may be a band of painted ornament one foot wide along the bottom of the screen, if so desired.

JURY OF AWARDS: Ernest Peixotto, Eugene F. Savage, Duncan Smith, Louis D. Vaillant, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 26.

AWARDS

FIRST MEDAL, students of: COOPER UNION, M. E. Heisner; YALE SCHOOL OF FINE ARTS, R. F. Rand.

SECOND MEDAL, student of: YALE SCHOOL OF FINE ARTS, T.-B. Yen.

FIRST MENTION, students of: GRAND CENTRAL SCHOOL OF ART, N. Y., F. Wallis; NATIONAL ACADEMY OF DESIGN, N. Y., F. J. Costa; YALE SCHOOL OF FINE ARTS, D. Keller, E. Beebe; UNAFFILIATED, T. M. Beggs, L. T. MacVeagh.

SECOND MENTION, students of: YALE SCHOOL OF FINE ARTS, S. Guilfoyle, H. F. Johnson, F. Maiorani, F. S. Vance, M. Alvord, H. A. Steinke, W. H. Barrett, J. S. Lippen-cott, R. Kaplan, C. Trucksess; UNAFFILIATED, O. Dows, H. E. Stinson.

Department of Sculpture

PROGRAM No. 3

"A METOPE"

It is proposed to erect a Library in a large American city. The style of the exterior of the building is Greek Doric, similar to the treatment of the Parthenon.

This problem is to be a sketch of a metope, the subject of which shall be appropriate to the uses of the building and taken from the Greek Mythology.

Metopes are the square compartments which occur in the frieze of the Doric order between the triglyphs, and from the earliest times they have received the most studied decoration of figure subjects, as may be seen in the metopes of the Parthenon (cf. Stuart and Revett, "Unedited Antiquities of Attica," and Reber's "History of Ancient Art").

Owing to the height at which they were placed, the relief used was very deep, the heads, and often some of the limbs of the figures, standing free of the background, and the upper part of the sculpture standing out somewhat further than the lower part.

The full-size dimensions of the metope are 4 x 4 feet.

JURY OF AWARDS: Gaetano Cecere, Gleb Derujinsky, Robert G. Eberhard, F. Lynn Jenkins, Ernest W. Keyser, Charles G. Peters, Edward Field Sanford, Jr., Whitney Warren, Antonio Salemmé.

NUMBER OF SKETCHES SUBMITTED: 25.

AWARDS

FIRST MENTION, students of: B. A. I. D., J. Ruhl, T. Mellilo.

MENTION, students of: B. A. I. D., W. Fischer, J. Ruhl, A. Block, P. Schwarz, S. Phillips.

JUDGMENT OF JANUARY 20, 1925

Department of Architecture

CLASS "B"—II PROJET

"AN IRONWORKER'S ESTABLISHMENT"

A wrought ironworker who makes a specialty of decorative metal work, owns a property 100' 0" deep, without alley in rear, and between two party walls which are 60' 0" apart. He wishes to build on it a showroom and forge.

Requirements:

A courtyard, with access for trucks from the street.

A forge, approximately 1,250 sq. ft.

A showroom, approximately 1,000 sq. ft.

A few small business offices, which may be on the second floor.

The forge and showroom, if separated, should be connected by a covered passage which may also be used for display.

Architectural ironwork that is consistent with good design should be utilized in the building and its decoration.

JURY OF AWARDS FOR FIRST MENTION: John D. Boyd, Philip A. Cusachs, Leon N. Gillette, Edward S. Hewitt, H. Oothout Milliken, Charles Morris, Richard L. Watmough.

JURY OF AWARDS: John D. Boyd, Harvey W. Corbett, Philip A. Cusachs, Leon N. Gillette, Lorenzo Hamilton, Edward S. Hewitt, Richard Hudnut, A. Lawrence Kocher, George A. Licht, H. Oothout Milliken, Charles Morris, B. Riaboff, Grant M. Simon, John V. Van Pelt, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 220.

AWARDS

FIRST MENTION, students of: CARNEGIE INST. OF TECHNOLOGY, E. Love, E. R. Roller; COLUMBIA UNIVERSITY, M. Grodinsky; SAN FRANCISCO ARCHTL. CLUB, K. E. Ponsford; ATELIER RECTAGON, W. N. Reynolds; "T" SQUARE CLUB, PHILA., V. Galier; UNIVERSITY OF ILLINOIS, R. H. Kloppenburg; YALE UNIVERSITY, A. W. Boylen, A. C. Reid, R. V. Stearns.

SECOND MENTION, students of: ARBOR ATELIER, M. Lexen; ARCHTL. LEAGUE OF KANSAS CITY, A. E. Keller; ATELIER BUCKLER & FENHAGEN, W. S. Alsop; CARNEGIE INST. OF TECHNOLOGY, W. S. Forsythe, O. K. Fulmer, J. F. Glover, M. N. Goodwin, H. N. Kelly, R. J. Kredel, B. H. Lawson, H. B. Holt, A. F. Muhl, L.



First Medal—R. Rand, Yale University

DEPARTMENT OF MURAL PAINTING IV PROJET—"A CHINESE SCREEN"

Osborne, J. F. Palumbo, J. W. Paul, W. B. Simboli, N. F. Six, V. G. Tilbrook, H. E. Wagoner, R. J. Winters, R. R. Young; CATHOLIC UNIV. OF AMERICA, E. F. Hunt, J. L. Reynolds; CINCINNATI ARCHTL. CLUB, J. B. Bell; CLEMSON AGRICULTURAL COLLEGE, R. E. Smith; CLEVELAND SCHOOL OF ARCHITECTURE, S. K. Kwan, W. E. Munn; COLUMBIA UNIVERSITY, E. G. Friedlander, A. I. Goldberg, S. H. Greenberg, H. G. Matheys, J. Megaro, H. Merz, J. Rivlin, L. V. Schelski; ATELIER ELLERY DAVIS, K. L. Bonebright; ATELIER DENVER, J. R. Musick, F. O. Kellman, W. G. Jamieson; ATELIER DERRICK, J. Oetzel, H. B. Collins; ATELIER FEITEL, C. C. Kenny; Geo. Rhie; GEORGE WASHINGTON UNIVERSITY, H. C. Loney, W. M. Flagg, G. E. Beatty, G. H. Riggs, M. J. Schaub; ATELIER CORBETT-KOYL, J. Boehle, F. J. Ryan, J. J. Schlick; GEORGIA SCHOOL OF TECHNOLOGY, R. R. Nash, Jr., H. B. Hulsey, J. E. Pierson, Jr., M. O. Saggus, S. M. Ayers, E. H. Griggs, E. C. Blanks, M. H. Boots, S. Seki, M. G. Sowder, J. L. Robeson, W. F. Wells, J. A. Gramling, G. A. Boyle, Jr.; ATELIER HIRONS, G. Gonzalez, R. Legg; STATE COLLEGE OF WASHINGTON, A. Malmgren, T. H. Nakagawa; LOS ANGELES ARCHTL. CLUB, T. Fletcher; JOHN HUNTINGTON POLYTECHNIC INST., G. H. Dey, B. Krinsky, R. Smith, Jr.; OHIO STATE UNIVERSITY, E. H. Arm-

strong, S. O. Legge, G. D. Crumley; PENN STATE COLLEGE, J. K. Bixler, D. A. Campbell, H. S. Eden, W. B. Eschenbach, S. C. Faller; SAN FRANCISCO ARCHTL. CLUB, W. Freman; SYRACUSE UNIVERSITY, C. H. Fournier, M. A. Jordan, L. Maxon, K. Sargent, L. M. Slingerland, P. B. Sweeney, E. Wheeler; "T" SQUARE CLUB, PHILA., J. Andrews, C. Ward, Jr., H. E. Johnson, J. J. Kohler, W. A. Thoin; UNIVERSITY OF ILLINOIS, J. W. Gregg, K. C. Helms, K. Jacobson, W. P. Kramer, F. Roberson, A. Temple, E. W. Vollintine, M. Worthen; UNIVERSITY OF LOUISVILLE, E. C. Lea; UNIVERSITY OF TEXAS, B. P. Bailey, Jr., A. K. Stone, A. S. McIlhenny, J. Stewart; YALE UNIVERSITY, G. M. Cohen, R. C. Cordon, R. A. D'Avino, S. A. Dukler, G. S. Gleason, E. G. Good, Jr., D. H. Holden, N. E. Iovanna, M. B. Ives, E. J. Mathews, D. K. Morrison, P. P. Petrofsky; UNIVERSITY OF VIRGINIA, M. Wells, W. R. Johnson, J. Law, R. Gulley, F. Hart, III; UNAFFILIATED, F. W. Hunt, M. J. Bochnik.

H. C., students of: CARNEGIE INST. OF TECHNOLOGY, E. M. Butler, G. T. Popiden, E. B. Milligan; COLUMBIA UNIVERSITY, T. A. Flaxman, S. Gerson; SIBLEY-LIGHT, J. C. Ehrlich; "T" SQUARE CLUB, PHILA., H. Richardson; YALE UNIVERSITY, G. W. Boylen, C. F. Chowenhill, Jr., R. S. Huffman.



First Medal—M. E. Heisner, Cooper Union

DEPARTMENT OF MURAL PAINTING IV PROJET—"A CHINESE SCREEN"

CLASS "B"—II ANALYTIQUE "A PORTICO"

The subject of this problem is the design of a Portico of a Post Office Building in a southern city. This Portico gives protection against the elements, and also marks the entrances of a Great Hall, around which are distributed the various public services of the building. The Great Hall is to be featured in elevation by a portico surmounted by its entablature and pediment.

The floor of the Great Hall and portico is 8' 0" above the ground, and the top of the entablature 30' 0" above the main floor level. The design of the building is dignified as befits a government building. The depth of the portico should not exceed 20' 0".

JURY OF AWARDS: Albert E. Flanagan, Leon N. Gillette, Lorenzo Hamilton, Edward S. Hewitt, George A. Licht, Charles Morris, B. Riaboff.

NUMBER OF DRAWINGS SUBMITTED: 219.

AWARDS

FIRST MENTION, PLACED, students of: CARNEGIE

INST. OF TECHNOLOGY, E. Pauly; COLUMBIA UNIVERSITY, W. A. Draper.

FIRST MENTION, students of: ATELIER BUCKLER-FENHAGEN, B. W. Reeser; CARNEGIE INST. OF TECHNOLOGY, G. P. McKinney, C. L. Wiseman, R. A. Zartman; COLUMBIA UNIVERSITY, I. Allen, H. Gantner, Jr., H. Gottschaldt; UNIVERSITY OF SOUTHERN CALIFORNIA, J. C. Chambers.

SECOND MENTION, students of: ATELIER ARBOR, C. E. Light; ARCHTL. LEAGUE OF KANSAS CITY, L. Waite, E. B. Tarbell; ATELIER BIGELOW-WADSWORTH, BOSTON, W. Moyer; CARNEGIE INST. OF TECHNOLOGY, E. Bailey, A. R. Barlow, P. M. Bott, H. Bradley, S. L. Brown, J. C. Carter, J. J. Connors, H. Feldstein, C. W. Gardner, R. C. Haines, T. V. Hameister, H. G. Horne, B. Ianni, F. Coile, R. L. Lockwood, B. B. Luty, W. E. Miller, A. Perreton, S. M. Ross, W. H. Scheick, H. L. Schwartz, D. H. Speiser, J. F. Terney, L. W. Twohig, C. W. Wild, A. V. Wyatt; CATHOLIC UNIV. OF AMERICA, L. Duffy, E. T. Pairo, M. A. Patterson, D. S. Johnson; ATELIER PARSONS, CHICAGO ARCHTL. CLUB, J. R. Cerny; CHICAGO TECHNICAL COLLEGE, C. F. Wesp; CLEMSON AGRICULTURAL COLLEGE, S. W. McDaniel, M. L. Parler, Jr.; CLEVELAND SCHOOL OF ARCHI-



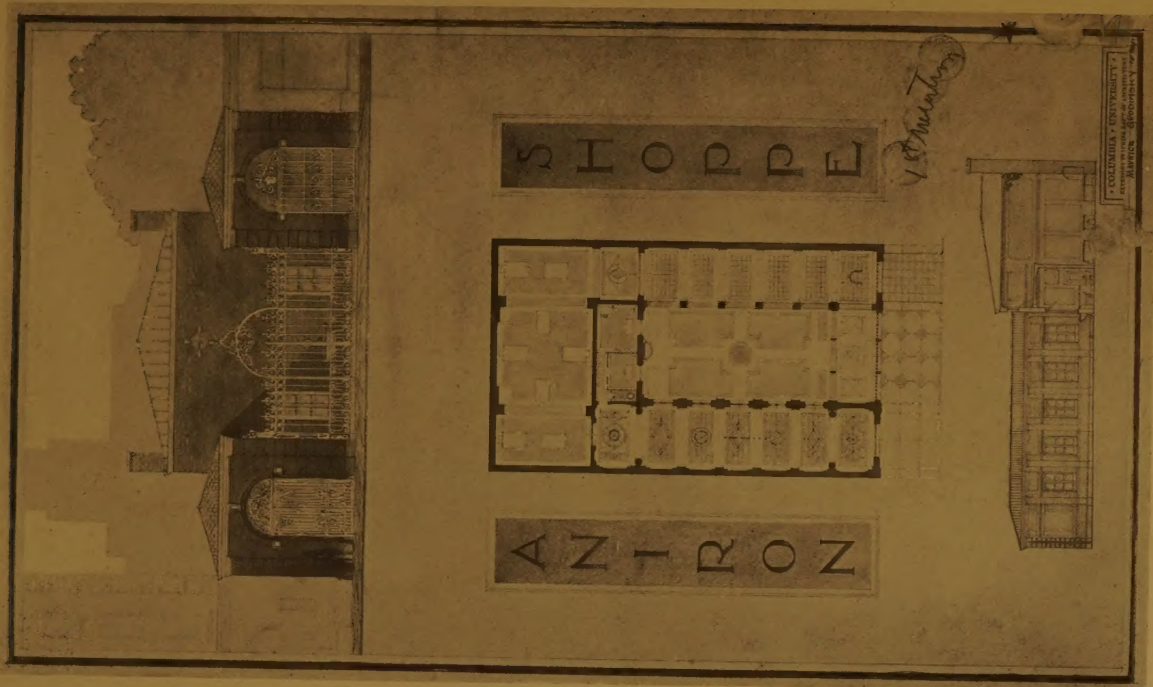
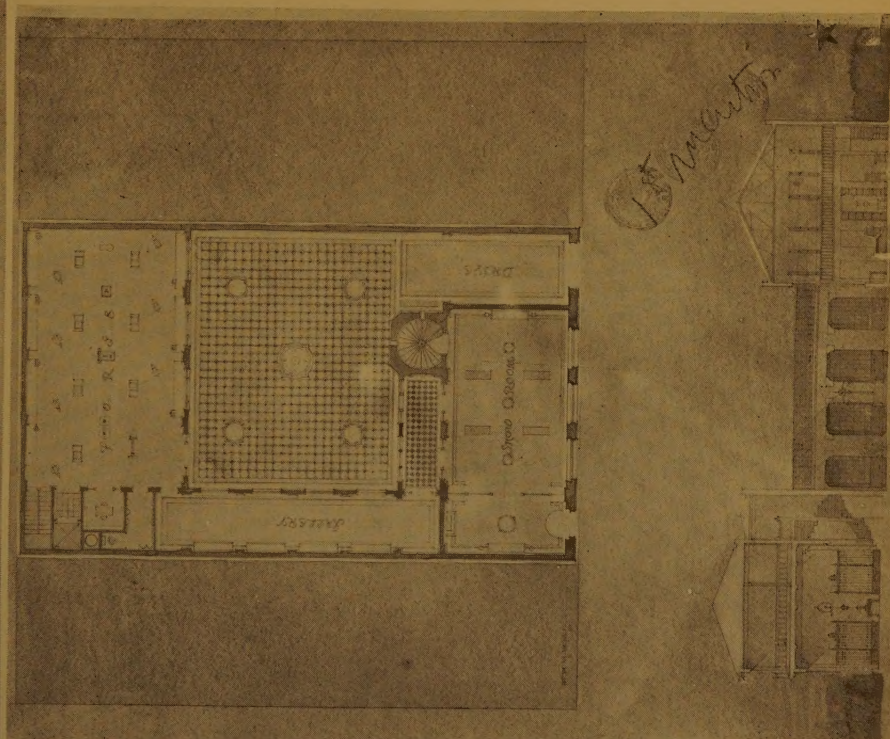
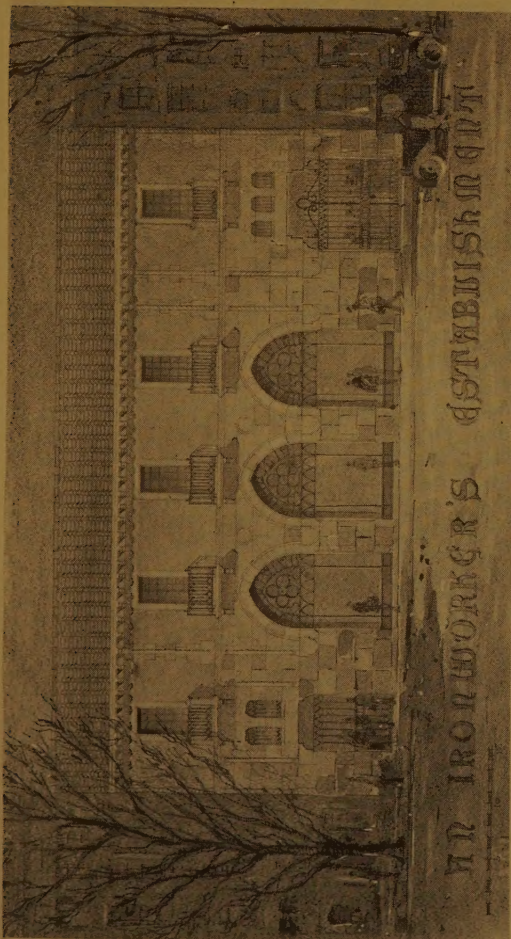
First Mention—W. N. Reynolds, Atelier Rectagon of Buffalo

CLASS "B" II PROJET—"AN IRONWORKER'S ESTABLISHMENT"

TECTURE, D. A. White, A. W. Kurtz, B. T. Hibshman, J. E. Levering; COLUMBIA UNIVERSITY, R. Bottelli, Jr., B. Ferrara, A. S. Hollander, E. Hurley, E. B. Mathews, G. J. Muller, J. Raskin, P. Tresenberg, C. Ullman; ATELIER CORBETT-KOYL, J. F. Kriner; ATELIER DENVER, R. Gibbs, M. S. Fallis; ATELIER DERRICK, W. L. Watson, W. R. Winegar, C. S. Gleaseman, E. J. Potter; GEORGIA SCHOOL OF TECHNOLOGY, T. C. Wells, F. Heyward, W. Griffin, H. S. Chandler, Jr., W. M. Anderson, O. H. Goodwin, G. A. Carey, W. H. Aldred; ATELIER HIRONS, G. F. Dhuy, S. J. La Susa; JOHN HUNTINGTON POLYTECHNIC INST., A. F. Surre, G. O. Gutmann; ATELIER KENNEDY-MIDDLEHURST, LOS ANGELES, J. Reed, C. Stacy; ATELIER LICHT, N. Y., M. Bohm, T. D. Luling; LOS ANGELES ARCHTL. CLUB, U. McCleary, P. Kutz, L. S. Alexander, H. N. Abrams; ATELIER NORFOLK, J. A. Barrows; OHIO STATE UNIVERSITY, G. E. Merkel; ATELIER RECTAGON, J. Broch, A. Wilson, C. Foyster; SAN FRANCISCO ARCHTL. CLUB,

L. Ebbets, J. E. Fennacy; ATELIER SIBLEY-LICHT, F. W. Immoor, J. A. McGrath; "T" SQUARE CLUB, PHILA., R. J. O'Donnell, E. C. Glaser, T. I. Tracy; UNIVERSITY OF ILLINOIS, M. L. Grogan, J. Gros Guth, W. C. Jones, G. S. Keith, J. J. Howland, B. Satterfield, C. W. Schroeder, J. Sweet; UNIV. OF SOUTHERN CALIFORNIA, F. Baden, F. Green, C. Harter, W. Holdredge, R. Kelly, G. Latta, C. McElvy, L. Wheeler; UNIVERSITY OF VIRGINIA, L. N. Brown, H. A. Browne; YALE UNIVERSITY, J. Abrahams, R. A. Beale, S. L. Hinman, A. J. Kelsey, P. R. MacAlister, C. Nagel, Jr., L. A. Nathan, A. H. Newman, H. D. Palmer, E. Weinstein; UNAFFILIATED, L. A. Bellini, A. H. Scottino.

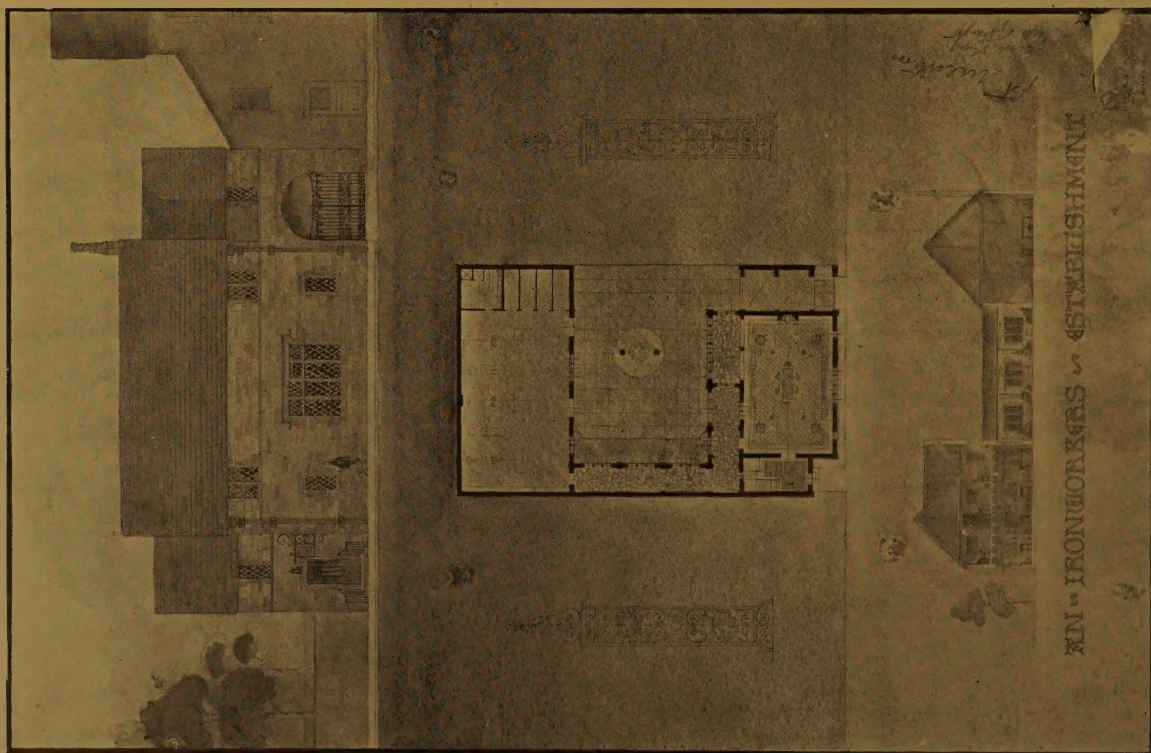
H. C. students of: COLUMBIA UNIVERSITY, E. H. Allison, Jr., J. T. Drew, A. Howell, F. H. Jencks, M. Kaplan, W. G. Wallace; GEORGIA SCHOOL OF TECHNOLOGY, F. M. Miller; PENN STATE COLLEGE, G. H. Gier; ATELIER RECTAGON, R. McMurray, R. Everett, Jr.



First Mention—M. Grodinsky, Columbia University (above)

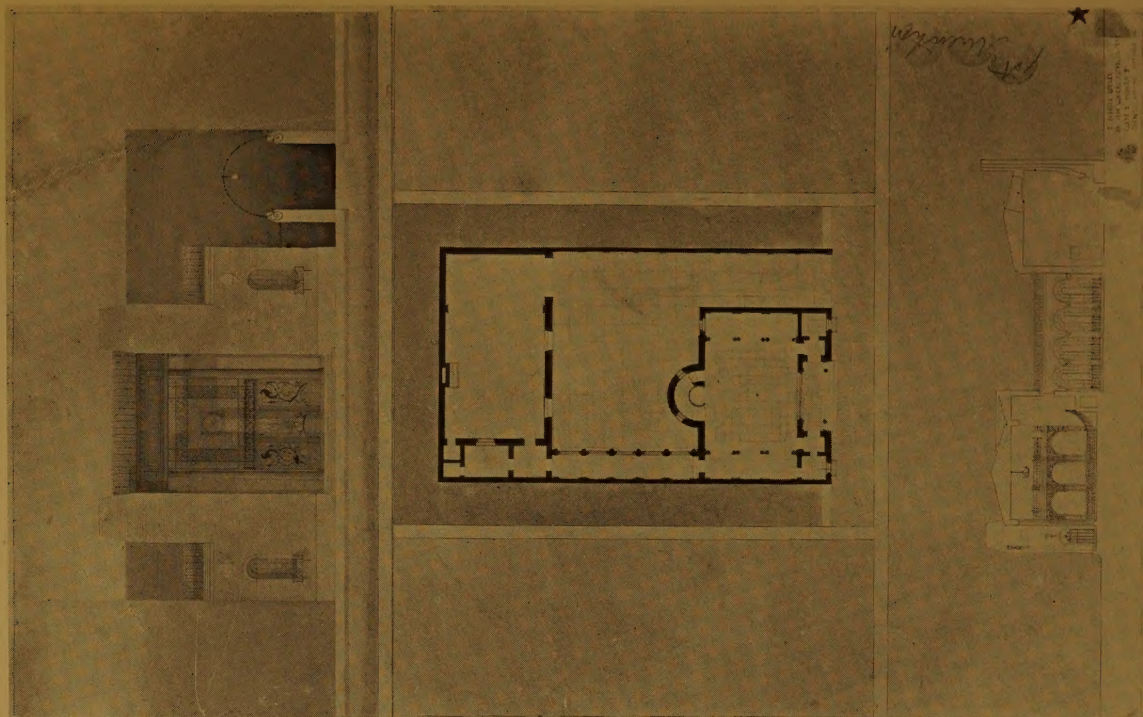
First Mention—R. H. Kloppenburg, University of Illinois

CLASS "B" II PROJET—"AN IRONWORKER'S ESTABLISHMENT"

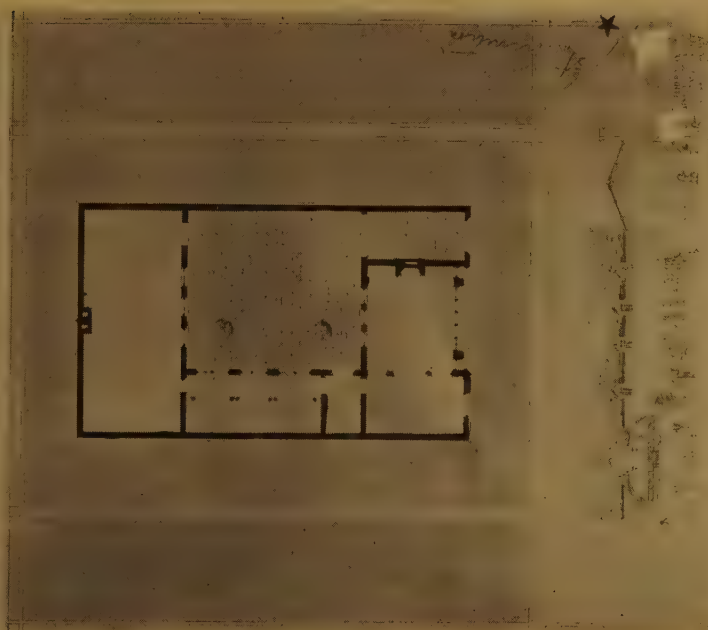


First Mention—A. C. Reid, Yale University

CLASS "B" II PROJET—"AN IRONWORKER'S ESTABLISHMENT"



First Mention—E. R. Roller, Carnegie Institute of Technology



First Mention—E. Love, Carnegie Institute of Technology

CLASS "B" II PROJET—"AN IRONWORKER'S ESTABLISHMENT"



First Mention—R. V. Stearns, Yale University



First Mention—A. W. Boylen, Yale University



First Mention—V. Galier, "T" Square Club

CLASS "B" II PROJET—"AN IRONWORKER'S ESTABLISHMENT"



First Mention—R. A. Zartman, Carnegie Institute of Technology



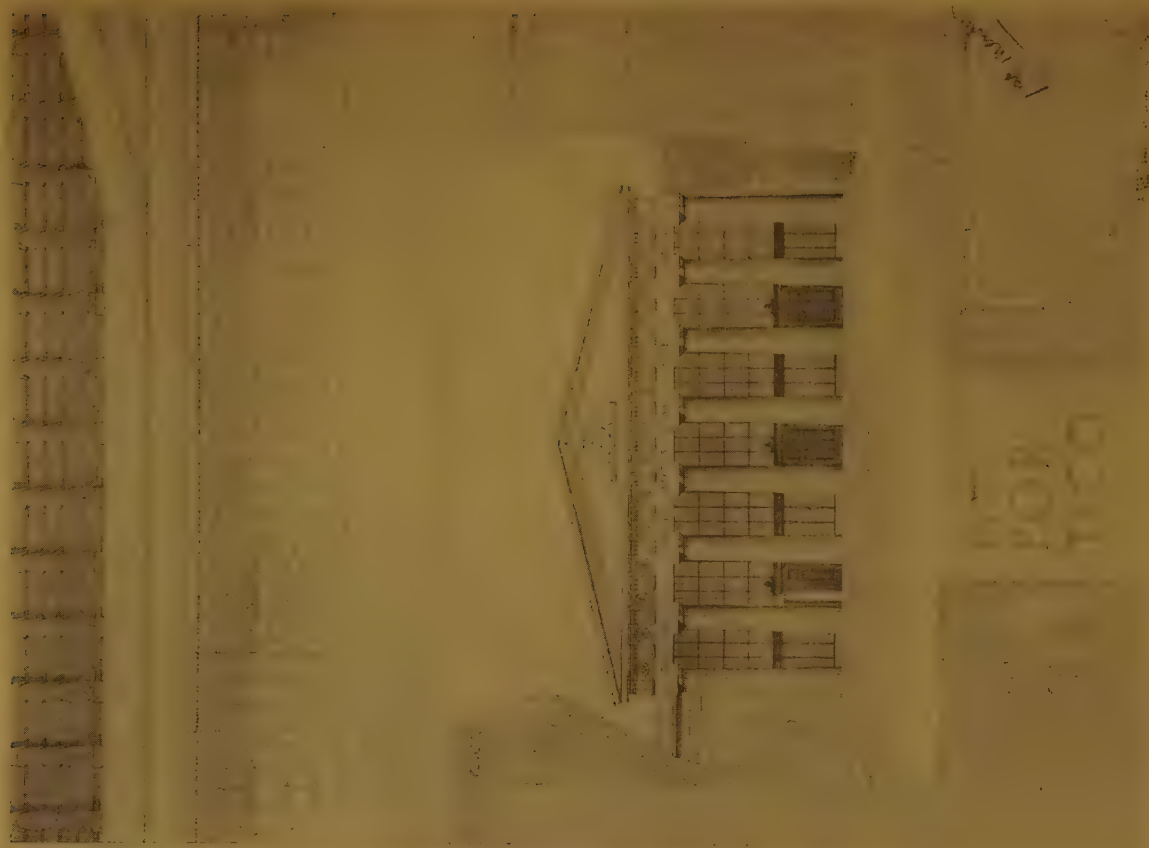
First Mention—G. McKinney, Carnegie Institute of Technology
CLASS "B" II ANALYTIQUE—"A PORTICO"



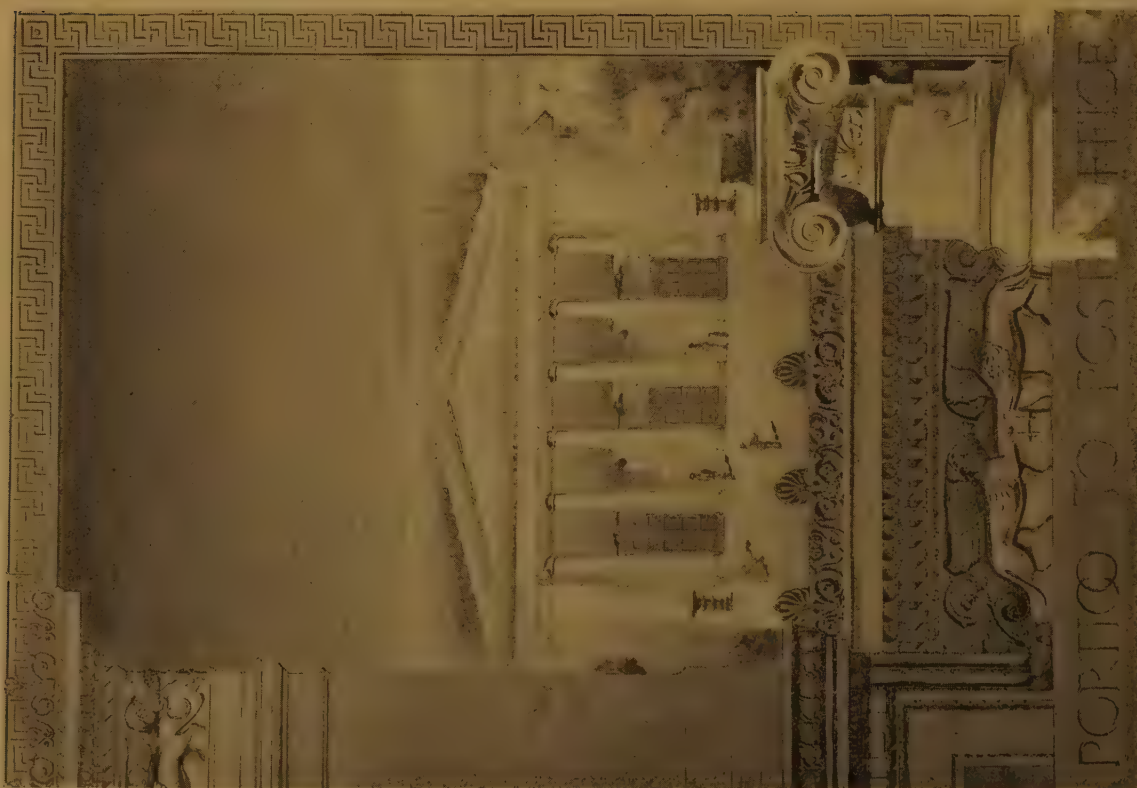
First Mention Placed—E. A. Pauly, Carnegie Institute of Technology
 CLASS "B" II ANALYTIQUE—"A PORTICO"



First Mention Placed—W. A. Draper, Columbia University
CLASS "B" II ANALYTIQUE—"A PORTICO"



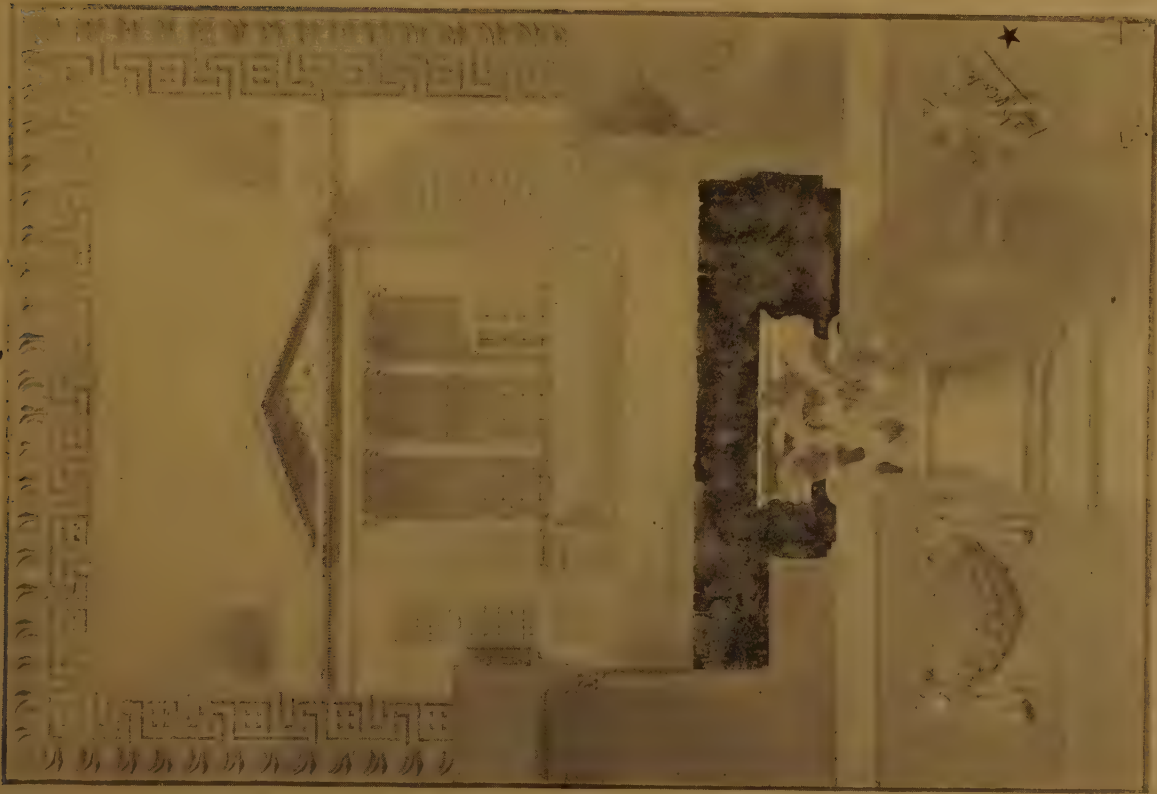
First Mention—B. W. Reeser, Atelier Buckler & Fenhagen
CLASS "B" II ANALYTIC—“A PORTICO”



First Mention—J. C. Chambers, University of Southern California
CLASS "B" II ANALYTIC—“A PORTICO”



First Mention—A. H. Gantner, Jr., Columbia University, Extension
CLASS "B" II ANALYTIQUE—"A PORTICO"



First Mention—C. L. Wiseman, Carnegie Institute of Technology

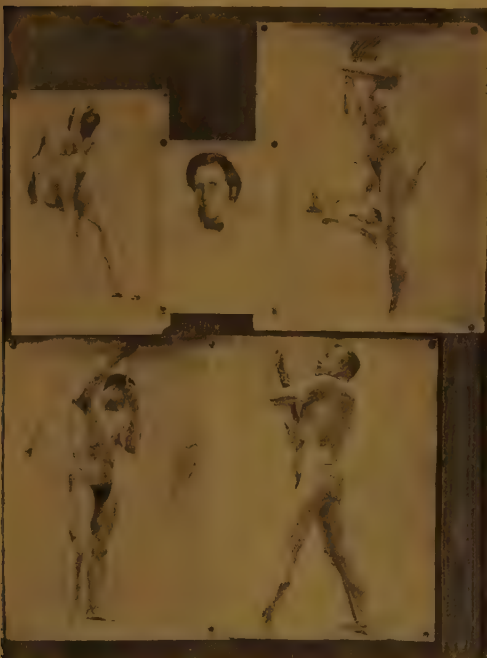


FONTAINEBLEAU SCHOOL OF FINE ARTS

THERE are many reasons why the Fontainebleau Summer School of Fine Arts is of interest to all connected with the Beaux-Arts Institute of Design, but unquestionably the main one is that Lloyd Warren conceived the idea and was the Founder. He felt that as a complement to the study and work done in the Fine Arts in this country, there should be an opportunity in France that would give the student a broader vision and assist him, even in the short period of three months, to obtain an insight into what an older civilization has. He demonstrated this most successfully immediately after the war, in the Army School at Bellevue, and proved not only that such a school was feasible, but, what was far more important, that it was worth while from the student's point of view. From the beginning the Committee of the Fontainebleau School has carried out this objective point

with gratifying results, and proved that Lloyd Warren's conception was the right one.

The ideal and purpose of the Fontainebleau School are very much the same as those of the Beaux-Arts Institute of Design, to study the Fine Arts, each in its relation to the other. Naturally each student is to concentrate more on one branch of the Fine Arts, but continually there are the opportunities to learn how a sculptor or mural painter or architect collaborate with each other to achieve a perfect result; to visit numerous buildings in the vicinity of Fontainebleau, with one of the professors as a guide, in the auto-bus trips that are arranged several times each week. The location of Fontainebleau is unique, offering to the students advantages in every direction to visit historic and interesting churches, châteaux, gardens, etc., to say nothing of Paris itself. The student who is particu-



Life Class Drawings (left)

The Atelier, Architectural Design (below)

FONTAINEBLEAU SCHOOL OF FINE ARTS



"Diplome"
Designed by
Jacques Carlu,
Director of School
(opposite page)

larly interested in interior decoration has a marvelous and unbounded opportunity to study and measure the interiors of the Palace of Fontainebleau, which contains the "French Periods" that are in use today. Permission is easily obtainable to allow serious students to work throughout the Palace.

The method of study is based on the lines of the Ecole des Beaux Arts, omitting, however, especially long problems, otherwise, there are problems of twelve hours, three days, etc., and a few of about two weeks duration.

Students of architecture are supposed to know how to draw before going to Fontainebleau. It is readily understood that the greater the preparation the greater the advantages during the three months' term. The most important point is that, being well prepared, a student will obtain more from the criticisms of the professors, which are what every student desires. Imagine the wonderful opportunity of having Victor Laloux visit the School sev-

eral times a week and remain for hours at a time! That is more than his own Atelier in Paris sees of him. Jacques Carlu is always there as Director of the School, an inspiration to every student; and there are many others, including those who give most interesting and instructive lectures on French History, free to all.

The accompanying illustrations give an idea of the students' work during last summer, and at the same time represent the different departments, Fresco and Mural Painting, Painting, Sculpture, and Architecture. All work together to arrive at a happy understanding of each other, with the hope that later on this same co-operation will be carried out by the former students for the betterment of each individual's work and the world at large.

Columbia University and the Massachusetts Institute of Technology have recognized already in their Architectural departments the value of the Fontainebleau

(Continued on page 20)



Exhibition of Architectural Drawings—Fontainebleau School of Fine Arts



Exhibition of Paintings—Fontainebleau School of Fine Arts



The Fresco Atelier—Fontainebleau School of Fine Arts

(Continued from page 17)

School and have agreed to give credit for satisfactory work done during the summer by the students studying architecture at Fontainebleau; undoubtedly other schools will quickly follow their lead.

The Fontainebleau School of Fine Arts is located in the Palace at Fontainebleau, France, and is open each summer for American students only, for a term

of three months, from June 25th to September 25th.

Applications for admission and requests for further information should be addressed to the American office of the Fontainebleau School of Fine Arts, 119 East 19th Street, New York, N. Y.

RONALD H. PEARCE, *Secretary,*

Executive Committee in America.



WORK OF ARCHITECTURAL ORNAMENT CLASS
Department of Sculpture

